

## Center for Slavic and East European Studies

# Newsletter

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PROCESSED

JUN 08 2006

### NOTES FROM THE CHAIR

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Once again, it is time to wish you all a very pleasant summer break. How quickly this year has flown by! It has been a year of fascinating guest lectures and conferences; of films, exhibits and symposia; of stimulating accessible scholars-in-residence; of scholarly achievements by our faculty and students; and of many a course well-taught and well-received. In other words, it has been a normal year in the life of Slavic and East European studies at UC Berkeley.

I would especially like to thank those scholars-in-residence who have contributed so much to our community: Gianmaria Ajani, Michael Alexeev, James F. Brown, Alexander Golitzin, Danuta Hubner, Gail Kligman, Shuichi Kojima, Klaus Roth, Daniel Szabo and Jacek Wasilewski.

And, most especially, I would like to congratulate our magnificent cohort of graduate students who, again this year, dominated the results of national competitions for training grants, grants to study in the USSR and East Europe, dissertation fellowships, and the best assistant professorships in the country. The most important task of the Center is to facilitate the training of the next generation of specialists on Russia, the USSR and Eastern Europe. The results of national competitions in recent years suggest that we are doing our job! It is a privilege and is genuinely exciting to work with such a brilliant and dedicated group of young scholars.

George W. Breslauer, Chair

### FELLOWSHIPS FOR 1989-90 ANNOUNCED

The following UC Berkeley graduate students have been awarded fellowships in the 1989-90 competition sponsored by the Joint Committee on Soviet Studies of the American Council of Learned Societies (ACLS) and the Social Science Research Council (SSRC). SSRC Graduate Training Fellowships were awarded to Rob Darst (declined; see article, "BSP Student Awarded MacArthur Fellowship" on page 7), Ben Nathans (second-year, history) and Matthew Trail (third-year, political science). Dissertation Fellowships went to Robert Argenbright (Ph.D. candidate, geography), Stephen Hanson (Ph.D. candidate, political science), Eric Naiman (Ph.D. candidate, Slavic) and Tony Swift (Ph.D. candidate, history). Eric Hirsch (third-year, geography), has received an ACLS Graduate Training Fellowship, and Jeff Kopstein (Ph.D. candidate, political science) has been awarded an ACLS Dissertation Fellowship.

Nominations for the International Research and Exchanges Board (IREX) long-term exchanges to the USSR include the following: Zoe Andreyev (Ph.D. candidate, Slavic), Francis Butler (Ph.D. candidate, Slavic), Kathryn Hendley (second-year, political science), Julie Mueller (Ph.D. candidate, history), Ruth Rischin (Ph.D. candidate, Slavic) and David Sedik (Ph.D. candidate, economics). IREX nominees for

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East European exchanges are Wales Mack (Ph.D. candidate, political science), and Jeffrey Verhey (Ph.D. candidate, history).

The following graduate students have received FLAS or Mellon awards from the Center for intensive language study this summer in Russia, Poland, Israel and the US: Arista Cirtautas (political science), Caron Cooper (energy and resources group), Robert Geraci (history), Janeen Jones (Slavic), Wales Mack (political science), Ben Nathans (history), Ellen Rosenbaum (Slavic), Matthew Trail (political science) and Veljko Vujacic (Slavic).

In addition, these graduate students have been awarded Berkeley-Stanford Program Summer Language Training Fellowships (all are in the Department of Political Science unless otherwise noted): Jane Dawson, Diane Doucette, Steve Fish, David Foglesong (history), Jason McDonald, Brian Sanders, Matthew Siena, Kelly Smith and Kim Zisk.

#### "NEW SOCIALIST PERSONS: SUMMER 1988 IN CEAUSESCU'S 'GOLDEN EPOCH'"

By Mark Saroyan, Ph.D. Candidate  
In the Department of Political Science

At a Bag Lunch talk on March 15, Gail Kligman, associate professor of anthropology at the University of Texas, Austin, and visiting research scholar at Berkeley for 1989, presented some of the results of her recent fieldwork for a new research project on politics and society in contemporary Romania. Emphasizing the disjunction between official political discourse and social realities, Professor Kligman outlined the features of Ceausescu's ideology of a new socialist person, as well as the policies he has implemented in an effort to realize this ideal.

Some implications of Ceausescu's "new socialist persons" are captured in the slogan, "homogenization," by means of which the Romanian leader intends to construct a new identity of sameness or identicalness by eliminating all distinctions of gender, class, ethnicity, and socio-cultural practice.

Professor Kligman placed the operation of this political discourse in the context of Romania's continuing violations of human rights and the country's deteriorating economic situation. Although Romania's economic policies were designed in principle to eliminate scarcity, the result, as Professor Kligman described it, is the transformation of the economy from a subsistence-based peasant society to what she termed a "hunter-gatherer society." Abundance, she noted, exists only in discourse. She characterized the profound effects of this change by sharing numerous examples of the everyday practices of corruption, consumer shortages, rationing and bartering. The results of her fieldwork highlighted both urban-rural differences and regional variations in these practices.

In her discussion of the campaign for homogenization, Professor Kligman focused on three policy initiatives: cultural, pronatalist and demographic policy. She described the expansion of the Romanian songfests, a highly ritualized form of cultural competition organized through a network of cultural centers in virtually every town and village, designed to create new forms of social identity. On the subject of pronatalist policy, she outlined a range of political mechanisms aimed at "socializing" reproduction and thereby insuring the state's control of the body politic. She then discussed the implementation of the rural resettlement program, originally announced in 1974, in which Romanian villages, already few in number, are to be transformed into "homogenized" agro-industrial centers. Professor Kligman commented on the patterns of popular response, in terms of both cooperation and resistance, to these political programs.



## A TALK WITH MUSICOLOGIST RICHARD TARUSKIN

Richard Taruskin, a specialist in historical musicology, is associate professor in the Department of Music. The author of Opera and Drama in Russia (Ann Arbor: UMI Research Press, 1981), and Music in the Western World: A History in Documents (with Piero Weiss; New York: Schirmer Books, 1984), Professor Taruskin has two books in press: Antoine Busnoys: The Latin-Texted Music, and Stravinsky and the Traditions (working title). He is a frequent contributor to magazines and journals and has gained a reputation as an original, highly-regarded and controversial scholar. Professor Taruskin has been active in the field of historical performance as a conductor, solo viola da gambist, and member of the Aulos Ensemble, a New York-based baroque chamber music group. He was a 1987 Dent Medalist of the Royal Musical Association of Great Britain.

AH: When the term "musicology" was coined in 1919, it meant "...thinking about, research into, and knowledge of, all possible aspects of music," according to your colleague, UC professor and musicologist Joseph Kerman (Contemplating Music: Challenges to Musicology (Cambridge: Harvard University Press, 1985)). The focus of the field has narrowed since then, hasn't it?

RT: When musicology was first laid out as a discipline in 1885, it did encompass everything, including the psychology and sociology of music--both coming back into vogue--and comparative musicology, now called ethnomusicology. It took its present form largely from German scholars, many of whom, in fleeing Hitler, brought their discipline to America in the 1930s and 1940s.

AH: And theory also became a separate discipline, with criticism relegated to a sort of second-class status. Why? Because in writing criticism you have to make unverifiable aesthetic judgments?

RT: More or less. There's an attempt being made now, here at Berkeley among other places, to re-introduce criticism to musicology, using research to form aesthetic opinions, and, yes, to make value judgments about what one is hearing.

AH: Which I'd imagine you're not opposed to?

RT: Hardly. You heard my Bag Lunch talk!\* I write reviews all the time. A great many were written for Opus, an excellent music magazine which folded recently. I took a lot of extreme positions in that magazine, and I found the process very helpful to me, very clarifying. Being put in a reactive position is good exercise. It was also wonderful training for writing. I'm now doing more extended pieces, generally book reviews, as opposed to performance reviews.

AH: You are the author of two books and are presently completing a musical biography of Stravinsky's Russian period. Would you call Russian music your primary scholarly interest?

RT: Well, of course my connection with the Slavic Center has to do with my long and deep involvement with the history of Russian music, and I teach courses in it. But I'd have a hard time defining my primary scholarly interest. Right now I'm reading proof on an edition of the Latin-texted music of Antoine Busnoys, a Franco-

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\*Professor Taruskin gave a Brown Bag lunch talk February 22 on "Should an Opera Ever Be Banned? A propos of Shostakovich's Lady MacBeth of Mtsensk," in which he challenged the still-prevalent belief in the ethical neutrality of music. Using musical illustrations, he pointed out many instances in which Shostakovich, by means of musical devices, guides listeners toward very particular interpretations of character and action.



Flemish fifteenth-century composer in the court of Burgundy. I suppose that's about as far from Russia as you can get! And for many years I have been involved with what's called "authentic" or "historical" performance of early music. But certainly Russian music is a central concern of mine.

AH: Are you tired of talking about Stravinsky after so many years of researching his life and work?

RT: Not at all. Though I'd have to say I don't much enjoy being interviewed about him.

AH: Why not?

RT: You see, there are problems you may have been thinking about for a dozen years or more, and after sweating bullets and torturing yourself, you've managed to formulate them on the page in an adequate fashion. Then you're asked to say a few words on the same topic, and you never say something adequate. Even worse, I believe more people read one's interviews than one's books.

AH: That brings to mind a poet's comment on the interviewing process. I think it was W. D. Snodgrass who said that whenever someone asked him to "...say something brilliant" he went blank and tried to explain the poet's difficulty of working with words--that because so much of what he is doing lies below the level of conscious thought, he can only hope some of the complexity comes through in the language.

RT: Yes. Musicians also don't always think in words. Especially when we're thinking about music. That's the hard part of writing about music--my insights about Stravinsky, for instance, have to be translated--literally translated--out of the medium of musical thinking into the language of everyday thought and speech.

AH: Let's talk a bit about Stravinsky and see how it goes, shall we?

RT: Certainly.

AH: In reading about Stravinsky's early life, I'm impressed by how small the world of Russian music was at the time.

RT: It was a small group of people, and they were all so young. Did you ever think of that? It seems everyone wrote his first great work at age 20.

AH: Stravinsky always talked about himself as being a professional, as opposed to earlier Russian composers whom he considered amateurs. Did he include his teacher, Rimsky-Korsakov, in the ranks of the professionals?

RT: Remember, we're talking about the eastern outpost of Western civilization. There was no Conservatory until the 1860s. Stravinsky despised the amateur backgrounds of the older Russian composers, Rimsky-Korsakov included, even though Rimsky-Korsakov had, through a truly heroic feat of self education, become a consummate professional. He taught the professionals, Stravinsky included. But he, himself, had not had conservatory training as a young man. At about age 30 Rimsky-Korsakov was appointed to teach at the St. Petersburg Conservatory--he had written a great deal of music by then--and in order to be able to teach, he had to follow his students' course of study, staying one or two chapters ahead. As he put it in his autobiography--and I'm paraphrasing here: "Having been appointed to the Conservatory faculty, I became the best pupil the Conservatory ever had." And this was the man who trained Stravinsky, a man who venerated conservatory traditions. Stravinsky, in common with the other artists surrounding Diaghilev, took an iconoclastic position with regard to academic aesthetics, but absolutely worshipped



academic technique.

AH: As you were saying, Diaghilev commissioned Stravinsky to write the score for Firebird when Stravinsky was very young, beginning a collaboration which lasted many years. Stravinsky composed such works as Petrouchka, Le Sacre du Printemps, Les Noces, L'Histoire du Soldat, and Mavra, among others during this period. And, of course, he later collaborated with George Balanchine of the New York City Ballet.

RT: Well, actually Stravinsky and Balanchine collaborated directly on only three ballets. For the most part, Balanchine would choreograph a work to a Stravinsky score and Stravinsky would approve it after the fact.

AH: I didn't know that. Would you agree with those who consider Stravinsky's work for the theater his best?

RT: I'm not so interested in cutting the sheep from the goats. You certainly can't knock it--Rite of Spring? That was good!

AH: Stravinsky commented about Nijinsky's choreography for Rite that "...the poor boy knew nothing about music" and had constructed an over-elaborate choreography for what was really a simple score. Simple?

RT: In a way, you know, Rite is a simple score, in that it is constructed of repetitive patterns. It was a radical simplification, as was so much of modernist music at the time--what was called "maximal music" in those days. About Nijinsky, Stravinsky vacillated throughout his life. When Rite was first produced, Stravinsky was delighted with him. He wrote to friends in Russia that Nijinsky was the greatest choreographer he'd ever seen, and that except for "...one or two little things," Rite was just what he'd hoped for. Then Nijinsky and Diaghilev fell out, and Stravinsky began to denigrate Nijinsky out of loyalty to Diaghilev. At the end of his life, if we are to believe Yuri Grigorovich, the Bolshoi choreographer, who met him in about 1969, Stravinsky said, "After all, Nijinsky's Rite was the best."

AH: You assisted Millicent Hodson in her research for the Joffrey's reconstruction of Nijinsky's Rite, didn't you?

RT: We met in New York when she was beginning her research into the Nijinsky production and I was beginning my research into Stravinsky. I just put her onto a few Russian sources. I think she did a marvelous job. When I talked with her about 1979, she didn't believe she'd get as far as she did with it.

AH: After Rite, Stravinsky began work on Les Noces. How would you describe that work?

RT: How would I describe it. Well, Stravinsky, in a letter, said, "This is a divertissement, or a ballet with song, or something or other!" That's what I'd call it too. It doesn't belong to a conventional genre. It's a ballet accompanied by choral singing, which has been produced so often as a choral cantata, that I'm sure many people don't realize there is a ballet involved. In fact, the climactic chapter--though not the final one--of my book is on Les Noces, because everything in Stravinsky's work until that time comes together here: the use of folk texts; the imitation of folklore in music; and Stravinsky's unusual and characteristic attitude toward prosody, his setting of texts, declamation, and abstraction of ritual action. These all became clichés in ballet and modern art, but he did them first. Les Noces is the richest from the point of view of its adherence to Russian traditions, so for me it was a joy to research. I'd discussed them separately in



## FACULTY NOTES

Galya Diment, lecturer in the Department of Slavic Languages and Literatures, has been appointed assistant professor in the Department of Slavic Languages and Literatures at the University of Washington.

Gregory Grossman, professor of economics, has received a UC Berkeley-Leningrad State University exchange grant (administered by the Education Abroad Program), to investigate the proposed and emerging financial institutions and techniques under the current reform government.

Joan Grossman, professor of Slavic languages and literatures, is also the recipient of a UC Berkeley-Leningrad State University exchange grant. In 1986 Professor Grossman gained access to the notebooks of the poet Ivan (Oreus) Konevskoi, who, although drowned at age 25, influenced such major figures as Alexander Blok and Osip Mandelstam. As a component of her continuing research on the cultural changes during the 1890s which led to the Symbolist movement, Professor Grossman hopes to view the papers and course lists of Konevskoi and his close friend Ivan Bilibin, the artist/illustrator, from their student years at St. Petersburg University.

Olga Raevsky Hughes, professor of Slavic languages and literatures, will be in Leningrad during the month of June, 1989, on a UC Berkeley-Leningrad State University exchange, continuing her research on Boris Pasternak's correspondence. She will investigate the intellectual and scholarly circle of Pasternak's cousin, Olga Freidenburg, who founded the Department of Classical Philology at Leningrad after the Revolution, and with whom Pasternak corresponded throughout his life. She will also attend a centenary conference on the birth of the poet Anna Akhmatova, to be held in Leningrad June 21-28.

Robert Hughes, professor of comparative literature and Slavic languages and literatures, has also received a UC Berkeley-Leningrad State University exchange grant for research on Khodasevich's Pushkin scholarship. He will be attending the Akhmatova conference as well.

Simon Karlinsky, professor of Slavic languages and literatures, was awarded an IREX Grant for Independent Short-Term Travel to the USSR to consult with Chekhov scholars in Moscow.

Johanna Nichols, professor of Slavic languages and literatures, is also the recipient of an IREX Grant for Independent Short-Term Travel to the USSR for research on the linguistic prehistory of the steppe periphery. Professor Nichols was awarded a Mellon sabbatical supplementary grant from the Slavic Center for Spring semester.

Nicholas Riasanovsky, professor of history, has been awarded a Wilson Fellowship for 1989-90 from the Wilson Center, Washington, DC. Professor Riasanovsky will be working on a book concerning the emergence of Romanticism in England and Germany. He will be in residence at the Wilson Center.

Richard Taruskin, associate professor of music, is a Fellow of the Townsend Center for the Humanities for 1988-89.

Laura Tyson, associate professor of economics, has been appointed a member of the Board of Economists of the Los Angeles Times.

Reginald Zelnik, professor of history, is a recipient of the UC Berkeley President's Research Fellowship in the Humanities for the 1989-90 academic year. He will take leave to pursue research on a selected group of Russian factory workers, 1870-1905, viewed from the perspective of a comparison with similar workers in Germany during the same period.



## MOVING ON

Irina Gutkin has accepted a position as assistant professor of Slavic languages and literatures at UCLA.

Stephen Kotkin, Ph.D. in the Department of History, 1988, has been appointed assistant professor of history at Princeton University.

Robert Weinberg, Ph.D. in the Department of History, 1985, has been appointed assistant professor of history at Swarthmore College.

Mark Steinberg, Ph.D. in the Department of History, has accepted a position as assistant professor of history at Yale University.

## MOVING IN

Gregory L. Freeze, professor of history at Brandeis University, will be visiting professor of history at Berkeley for Fall semester 1989. He will teach History 171B (the age of Peter the Great to 1917), and a graduate course: "Religion and Society in Imperial Russia."

Daniel Orlovsky, professor of history at Southern Methodist University, will be visiting professor in the Department of History for Spring 1990. He will teach History 171C (1917 to the present), and a graduate course on Soviet history.

## BSP STUDENT AWARDED MACARTHUR FELLOWSHIP

**By Andy Kuchins, Executive Director, Berkeley-Stanford Program**

Rob Darst, third-year student in political science and graduate student coordinator for the Berkeley-Stanford Program in Soviet Studies, has been awarded a fellowship in International Peace and Security Studies from the MacArthur Foundation. As a recipient of this highly prestigious fellowship, Rob will be awarded \$30,000 over the course of two years. This grant will provide him the opportunity to devote his time fully to his dissertation. Rob intends to analyze issues connected with the evolution of cooperation in international affairs. He recognizes that solutions to certain transnational problems require superpower collaboration. The first step involves convincing politicians that these problems exist, that they cannot be resolved unilaterally, and that international cooperation is in the national interest.

Rob believes that scientists have played a critical role in raising politicians' consciousness about the dangers of, for example, nuclear testing and nuclear reactor safety standards. Because they are looked upon as "objective purveyors of knowledge," scientists are an unusual transnational group; both the Americans and the Soviets have used scientists as diplomats because of this apolitical image. International organizations have also been influential in fostering cooperation of this nature because they have helped shape the way in which scientists get together.

He plans to spend academic year 1989-90 as a fellow at Stanford's Center for International Security and Arms Control, or "Galvez House" as it is commonly known. Galvez House is tailor-made for Rob because it was founded on the belief that one must study both the technical and the political aspects of arms control to grasp how the process has developed. He will be able to draw upon the wealth of knowledge of the physical scientists and political scientists in residence at Galvez. Plans for the remainder of the two-year fellowship period are still taking shape, although Rob at some point will go to the USSR to supplement his research.



## SZONJA SZELENYI ON RECENT TRENDS IN HUNGARIAN CLASS STRUCTURE

By Howard Allen, First-Year Graduate Student  
In the Department of Sociology

Although comparatively good data on Hungarian society have been available for years, as an ongoing political reform process reshapes Hungary, the volume and quality of this data available to Western social scientists can be expected to increase. Szonja Szelenyi presented her analysis of post-war developments in Hungarian social structure at a Brown Bag lunch talk on April 5. Her study, which has made use of the Social Mobility and Life History Survey carried out in Hungary in 1983, has yielded some surprising results.

Professor Szelenyi, assistant professor of sociology at Stanford University, first outlined the three main transformations of Hungarian socio-economic life since World War II--industrialization, socialization and bureaucratization--and their respective "marks" upon the class structure of Hungarian society. While industrialization removed individuals from the household economy and integrated them into the formal economy, the second transformation decreased the size of the entrepreneurial class. Bureaucratization rationalized production and helped to generate a new ruling elite.

In the second part of her talk, Professor Szelenyi explored the effect of socialism on inter-class distances, for example, between managers and bureaucrats on the one hand, and small proprietors on the other. New Class theory, which states that the distance between managers and professionals lessens under a centralized economy, was generally supported by her findings. However, according to theory, socialism should lead to the relative disadvantage of the small proprietor, yet the distance between small proprietors and those in the bureaucratized sector had actually narrowed. She also examined the link between mobility and class formation, concluding that opportunities for class mobility in Hungary had failed to increase over a forty-year period. If anything, socialism had created greater barriers among class structures.

Professor Szelenyi found that, while the Hungarian regime had succeeded in reducing income inequalities and in increasing educational opportunities, it had failed in its long-term goal to create a classless society. She emphasized that many of the pre-socialist class cleavages, expected to disappear, remained in place. Moreover, degrees of class persistence had grown. Thus, she concluded that socialism had indeed reduced the intergenerational transmission of social inequalities, but that this achievement had been counterbalanced by the steady lessening of opportunity over the life course of successive age cohorts.

Finally, in reviewing the relative class position of women in Hungary, Professor Szelenyi noted that this socialist society had created many opportunities for women in the formal economy and hence had advanced the social standing of those large numbers of women leaving the household economy to take up class positions formerly reserved for men. However, she added, women in Hungary are still likely to achieve lower status and to hold positions of lower responsibility than do men.

### BSP STUDENT PUBLICATIONS

The Berkeley-Stanford Program extends congratulations to Program students who have recently published articles. Thomas Firestone, a third-year student in political science, published a piece entitled "Four Sovietologists" in the Winter 1988-89 edition of the National Interest. "Trouble in the Transcaucasus," by Ph.D. candidate Mark Saroyan, appeared in the March 1989 issue of the Bulletin of Atomic Scientists.



## LIBRARY NEWS

By Slavic Librarian Allan Urbanic

Developments over the last several months have created general improvements in Library services, and particular improvements in the Slavic collection. The appearance of order records in GLADIS and the global regeneration of the GLADIS Authority File are instances of the former category. You may now encounter "on order" records when doing GLADIS searches. These records, created in response to offers from the Library's exchange partners and dealers, represent a small but important portion of total Library acquisitions, especially for Slavic language publications. The inclusion of "on order" records marks the return of a service which has not been available since the discontinuation of the Library's microfiche catalog. Should you wish to inquire further about the status of an "on order" record, please consult the Library Information Desk or the General Reference Desk on the second floor of the Doe Library.

The Library Systems Office has completed a global review of the Authority File in order to eliminate the presense of duplicate or inaccurate headings in the GLADIS catalog (a heading is a personal name, institution, series titles, conference title, or subject heading which acts as the official entry in the catalog). Some headings, which could not be matched by this computer process, were printed out for manual review and are now being corrected. The benefits of this operation should be evident in less cluttered search results on GLADIS.

There have been several changes of particular interest to Slavic scholars. On the "glasnost" front, the Library has ordered and will soon have available the serials Izvestiia Tsentral'nogo komiteta Kommunisticheskoi partii Sovetskogo soiuza and Pravitel'stvennyi vestnik. Also, the newspaper Moskovskie novosti is now available in the Main Library Newspaper/Microforms Department (The English language version of this title, Moscow News is also available in newsprint, and back issues are permanently retained on microfilm).

Finally, the Library has initiated an agreement with the Cyrill and Methodius Library, Sofiia, to automatically receive current Bulgarian publications in the Social Sciences and the Humanities. This agreement will ensure coverage of research materials published in Bulgaria as well as increase the speed at which the Library receives a title. This agreement includes books published by the Bulgarian Academy of Sciences but does not affect their periodicals, which we shall continue to receive directly from the Academy. It also excludes publications from the University in Sofiia, which are obtained directly from that institution.

Remember that before leaving campus this summer, you can have the Library provide you with a printout of all the books currently charged out to you from the Main Library, Moffitt and the Government Documents Department. It is a good idea to take advantage of this service so that your fall registration procedures will not be delayed while you clear up charges for overdue or not-returned books. Apply at the Service Desk on the second floor of the Main Library. It takes one day to receive the list after application is made.

### A NOTE FROM THE EDITOR

The May newsletter is, as always, the final issue of the academic year. Thanks to all of you who contributed information, ideas, criticism and articles. I want to thank especially the many graduate students who attended and reported on this year's crop of Brown Bag lunches. You did a magnificent job and we're grateful. See you in August.

Anne Hawkins



earlier chapters; now I was able to coordinate and connect them all. Stravinsky differed from other Russian composers in that he took Russian texts and set them to his own music, instead of using the entire song. For the most part, he had only texts. But he was so steeped in the tradition, it was probably easier for him to write a tune than to look one up! Here also he systematized specific traits of harmony and counterpoint used in earlier works. Everything was so beautifully unified. That's also when I saw my book coming together as a unity. So for me, right now, Les Noces is the greatest work--the epitome. But I don't know how I'll feel next year!

AH: Stravinsky is considered eclectic in the extreme, perhaps because he did make use of so many traditions: folksong, popular music, traditional Russian liturgical music, not to mention Western sources. Would you comment on that?

RT: He was very eclectic. But oddly enough, it all comes out sounding very much of a piece, because he had certain rhythmic habits, common to all his so-called periods: Russian, neo-classic and serial. That, after all, is the deepest level of what makes Stravinsky Stravinsky. And that is what I try to focus on in my book, and where those problems I spoke of earlier arise. One can intuit things as a musician, listening and reacting--as much physically as mentally--to what one is hearing, but one tries also to find the words for it. And this is difficult material to talk about except in the most technical terms. The thing which makes Stravinsky so essentially Stravinsky is the way in which his rhythmic activity takes place on a level below that of the beat. Most Western music is based on what we call an "isochronous" beat, that is, all beats are the same length. We call groupings of these beats "measures", which, when they're phrased and so on, give rise to "meter." What Stravinsky tended to do is to organize his music not here [taps a four-four beat], but here [taps a very rapid beat], one you couldn't possibly feel as a beat. Then he groups these sub-tactile "pulses" in various asymmetrical ways. All music, to make any sense to us, has to have some sort of isochronous unit--something equal in duration. But while in conventional Western music the beat is the unifying factor, in Stravinsky it's this sub-tactile pulse. And this, by the way, is equally true of Stravinsky in all his periods. One thing such an approach leads to is a delightful confusion about which is the upbeat and which is the downbeat. The bar line shifts constantly. The scores look arbitrary, but if you study the music you see it's not arbitrary at all, but quite traditional.

AH: Even though it must have sounded chaotic when Rite was first performed.

RT: Indeed it did. And something else to keep in mind is that the traditions he made use of are not necessarily those he professed allegiance to when he dictated all those memoirs. That's why I've had a job to do, and why it's been so fascinating to me. I don't blame him for falsifying: in fact, it's impossible to tell the truth. If I were to tell you what I did yesterday, I'd probably make the same kind of mistakes Stravinsky made, and yes, I'd probably hide a few things too, because I share that human trait with him. I don't mean to take a moralistic tone when I'm always setting Stravinsky straight about things, although I've been accused of that. In fact, I'm always drawing fire for being such a blunt moralist, when I really don't mean to be. But I find it amazing that so many will assume that just because someone is both famous and an authentic historical figure, what he or she says must, of necessity, be the truth.

AH: Where do you end the book?

RT: With Mavra, since that was the last work in which Stravinsky set the Russian language. It ends his so-called Russian period.



AH: Tell me a little about that time, around 1919. Pulcinella is usually thought to be a watershed in his career because for the first time he used exclusively Western material--Pergolesi's compositions. But hadn't he made use of other Western material before then? French street tunes--and what about Ragtime, written in 1918?

RT: He did use a French street tune in Petrouchka, something he heard outside his study window as he sat at his desk, probably in 1910. However, there is a great change in Stravinsky, in his life and work, during that time. I think Pulcinella is overestimated as a watershed; after all, it was simply a commission: "I've got some tunes by Pergolesi, please arrange them." Pulcinella is Russianized Italian music; two or three years later, he was writing Italianized Russian music. But Mavra, that was the watershed. In general, between 1918 and 1921-22, Stravinsky irrevocably turned his back on Russia and looked Westward, and in so doing became more Catholic than the Pope in his adherence to the "mainstream" traditions of the West.

Center for Slavic and East European Studies  
CALENDAR OF EVENTS

- Now through May 6  
ACT  
Geary at Mason SF      **THEATER:** "Nothing Sacred," George Walker's loose adaptation of Turgenev's Fathers And Sons. Directed by Robert Woodruff. For tickets call: 415/673-6440.
- Tues May 2  
TBA  
4:00 pm      **LECTURE:** Marietta Chudakova, professor at the Moscow Literary Institute, will speak in Russian on "The Formation of Bulgakov's Poetics." Sponsored by the Department of Slavic Languages and Literatures.
- Wed May 3  
442 Stephens  
NOON      **BROWN BAG LUNCH:** David Shearer, fellow at the Hoover Institution, Stanford, will speak on "Industrialization, State-Building, and Social Legitimacy in Stalinist Russia."
- Wed May 3  
442 Stephens  
4:00 pm      **LECTURE:** Fedor Burlatsky, Chair of the Department of Political Philosophy, Academy of Social Sciences of the CPSU Central Committee, USSR, will speak on "The Soviet Elections: Is Perestroika Irreversible?" Sponsored by the Berkeley-Stanford Program.
- Thurs May 4  
TBA  
4:00 pm      **LECTURE:** Paul Goble, special assistant for Soviet nationality affairs, US Department of State Bureau of Intelligence and Research, will speak on "Gorbachev and the Soviet Nationalities Question." Sponsored by the Berkeley-Stanford Program.
- Mon May 8  
Alumni House  
4:00 pm      **LECTURE:** John Lewis Gaddis, distinguished professor of history, Ohio State University, will speak on "The Shifting International System and the Future of US-Soviet Relations." Co-sponsored by the Institute of International Studies and the MacArthur Interdisciplinary Group on International Security Studies.
- Tues May 23  
SF Hilton Hotel  
One Hilton Square  
Day-long conference      **CONFERENCE:** "Trade With the USSR: Issues and Opportunities." This all-day conference featuring Soviet officials, regional business experts, and US and Soviet trade representatives, will explore US trade opportunities under Gorbachev. Conference only: \$225; conference and dinner:



\$325; dinner only: \$125. For reservations call the Chamber of Commerce at 415/392-4520, x-876. Sponsored by the World Affairs Council, the San Francisco Chamber of Commerce and the US Department of Commerce.

Wed May 24  
Dominican College  
Magnolia Ave  
San Rafael  
6:30 pm reception  
7:00 pm dinner  
7:45 pm program

LECTURE: Sherrod McCall, Foreign Affairs Consultant, will speak on "The USSR and China: Prospects for a New Relationship." Members \$15; non-members \$18. Program only: members \$5; non-members \$8; students with I.D. \$2. For reservations call: 415/982-2541. Sponsored by the World Affairs Council.

#### NEW FROM UC PRESS

In a wide-ranging exploration of problems concerning the interpretation of Tolstoy's work, Hugh McLean, professor of Slavic languages and literatures, has edited a volume of essays, In the Shade of the Giant: Essays on Tolstoy. Joan Grossman, professor of Slavic languages and literatures, traces the echoes of the nineteenth-century "society tale." Professor McLean contributes a study of the interaction between biography and literature in the representation of death, focusing on autobiographical elements in Tolstoy's depiction of the death of Nikolai Levin in Anna Karenina. Pieces by two Slavic graduate students are included: Irina Gutkin addresses the problem of Tolstoy's restructuring of ideas from Plato's The Symposium in Anna Karenina, while Ruth Rischin examines the reverberations of music in Tolstoy's works. John Kopper (Dartmouth), Andrew Wachtel (Stanford), and John Weeks (Amherst), all of whom received their Ph.Ds from UC Berkeley, round out the contributors to this noteworthy volume. In the Shade of the Giant is available now from UC Press.

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